IFAR reports

Volume 10, Number 2
February 1989

Formerly the Stolen Art Alert and Art Research News

Canadian Artists' Rights

Six American Museum Thefts

Guggenheim's Suit Dismissed

Potthast Recovery Leads to Arrest

Scotland Yard to Revive Art Squad

Head of Cleopatra, *1696, by Giovanni Battista Tiepolo.*

IFARreports
incorporating *Stolen Art Alert*

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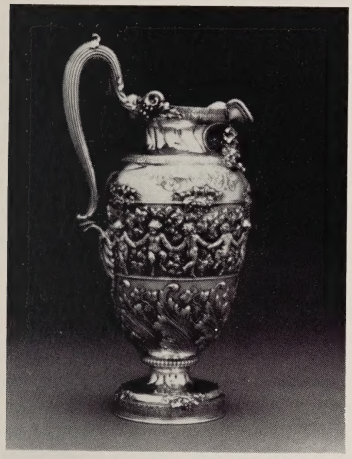
Rash of Northeast Museum Thefts Spreads to Six Cities

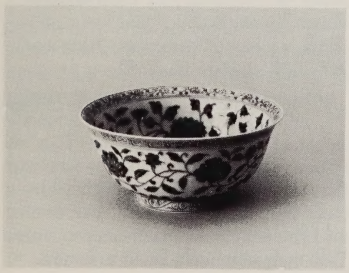
Detroit Institute of Arts, Detroit, MI

Tiffany & Co. silver pitcher (no. 205) was stolen in January from a display case.



Columbus Art Museum, Columbus, OH

This Ming dynasty blue and white porcelain bowl (*IFARreports,* Jan. '89, vol. 10, no. 1, p. 22, no. 107, *89.1), the cover picture of the January *IFARreports,* was taken from its plexiglas case between 1:45 and 2:15 p.m. on January 13, a Friday! A reward of $25,000 is offered for information leading to the recovery of the item, arrest and conviction of the persons responsible.



The Albany Institute of History and Art, Albany, NY

This bronze and jeweled 17th century *Buddhist Lion* was stolen from the Hanrahan Gallery on Saturday February 11 (no. 190). Also taken were *Queen of Heaven,* a pink coral 18th century Chinese figurine and *Four Sons of George III,* an English 18th century Derby porcelain group. One display case was pried open and another had the plexiglas cover unscrewed. The pieces were valued at $300,000 or more .

That day the museum had 127 visitors between noon and 4:40 p.m. when the theft was discovered by one of the six surveillance guards. Other pieces on display in the same case had been rearranged in an attempt to cover up the theft. Three days later a gold watch was also found to be missing.

The Everson Museum of Art, Syracuse, NY

The theft of the *Scarab Vase* by Adelaide Alsop Robineau (no. 192) was discovered on Tuesday, February 14. Dated 1910, it is an important work in the history of the American Art and Crafts movement.

It is part of the collection of her porcelains which are the pride of the museum. Robineau was one of America's leading studio potters. She was constantly experimenting with matte and crystalline glazes on porcelain clay bodies to produce works such as this vase. Requiring over 1000 hours of work to carve and glaze, it deserves its other title, *The Apotheosis of the Toiler.* It won the grand prize for ceramics at the Turin International Exposition in 1911.

This vase is a virtuoso performance and the only one of its kind. Much exhibited, the work would be recognized by any collector or dealer in the field.

The vase was last seen during the Monday morning. The museum is officially closed but on this day they had hosted a luncheon for the museum's docents. Also, workers were setting up a display on the floor above the second floor gallery. At no time was the security system activated.

The Scarab Vase was displayed in a free-standing case in the center of the gallery. The thief removed two screws to release the plexiglas cube from its base; he took the vase and placed a decoy copper vase in exchange. The cover was replaced, and all appeared well until a guard discovered the truth at 8 a.m. on Tuesday morning.

A reward of $25,000 is offered subject to the usual conditions.

Museum of Fine Arts, Boston, MA

Of the whole haul, the 14th century blue and white ware Chinese Mei-p'ing type vase appears to be the most valuable piece stolen (no. 212). Sotheby's Chinese Department estimates its value as $500,000 or more and there is a reward of $100,000 for information leading to its safe recovery.

The theft was noticed on Tuesday, February 21, the morning after the George Washington Birthday holiday. The vase was displayed in the Chinese ceramic corridor alone in a case. This time the plexiglas dome required expert tools to release the security system.

Baltimore Museum of Art, Baltimore, MD

This museum used to have a fine collection of 17th and 18th century English pocket watches (nos. 194-199) like the one below, not any more. Sixteen were stolen on Saturday afternoon February 25. The museum is busy on a Saturday and the full complement of seventeen security guards was on duty. The collection was checked at 3:30 p.m. but by 4:30 it had disappeared. The European Decorative Arts gallery is close to the display of miniature rooms, always popular and consequently carrying a high traffic volume. However, the thief was able to drag a vitrine away from the wall, unscrew both the visible and concealed screws, take the watches and partially restore the case to its proper place. (This process takes museum personnel about 30 minutes!)

A reward of $10,000 is offered for information leading to the safe recovery of the watches.

Is There a Pattern?

As we heard of them, one after another, police, the FBI, the museums, insurance adjusters, IFAR and the press, considered the possibility of a connection betweeen the Albany, Syracuse, Boston and Baltimore thefts. The proximity of the places and dates led us to imagine the thief driving south to the sunshine burglarizing museums as he went. We referred to them as the Throughway Thefts.

This theory fell apart as the burglary of the Ming bowl from the Columbus Art Museum in January began to be considered to be part of the same rash of thefts.

Were there similarities between the thefts?

Early on in the case it seemed possible to see the eclectic drift of the burglar's taste. He liked Oriental porcelain, the Ming bowl, the 14th century Chinese vase from Boston, two of the figurines from Albany. And, well, the Everson *Scarab Vase* does look a little Oriental! However, even this hazy pattern was broken as the thief revealed a penchant for antique English pocket watches, stealing sixteen of them from Baltimore. When the January theft from Detroit of the Tiffany & Co. silver pitcher was added to the thief's possible exploits, there was no sense to the variety of works stolen. To date, there have been no paintings taken in these thefts.

However, the circumstances of the burglaries are so similar as to make the idea of one person or gang responsible for them all very attractive. In four cases out of the six, the thieves struck during museum hours. In all cases, the vitrines displaying the works were unscrewed, and, after the theft, were reassembled to appear undisturbed.

One stolen piece, the Robineau vase, is so well known as to make it virtually imposible to sell. Of the rest, all are extremely valuable in the marketplace. One of the insurance companies involved is using IFAR's Stolen Art Alert mailings to publicize two of the thefts. In four cases rewards are offered. IFAR was contacted by each of the museums as the thefts occurred, and all of the pieces stolen are catalogued in this issue. If you have any information about these thefts please contact IFAR, 46 East 70th Street, New York, NY 10021. (212) 879-1780.

Margaret I. O'Brien

As *IFARreports* goes to press we hear that the Tiffany pitcher appears to have been sold to a New York dealer and the watches have been recovered. Two suspects have been arrested. The stories will appear in the next issue.

Copyright Revision in Canada - Expanded Moral Rights for Artists

Until 1988, there had been no major revision to the Copyright Act of Canada since its passage in 1924. The 1988 changes in the area of moral rights of artists were extensive and now apply not only to works by Canadian artists but to all works in Canadian hands created by artists from nations that subscribe to the Bern Convention; this now includes the United States.

Before the passage of the revisions, Canada had included the concept of moral rights in its Federal Copyright Act. The rights were restricted to two areas, namely (a) the right to claim authorship of the work (paternity) and (b) the right to restrain any distortion, mutilation, or modification to the work that would be prejudicial to the artist's honor or reputation (integrity). Recently a Canadian artist, Michael Snow, went to court to get an injunction to remove red ribbons that had been placed around his hanging sculptures of geese in Toronto's downtown Eaton Centre. He successfully argued that this was a distortion or mutilation of the work to his prejudice as an artist. He likened it to putting earrings on the Venus de Milo without permission of the sculptor. At that time, no claim for damages was possible.

Formerly artists had no recourse if they learned of a mutilation or destruction after the fact. During a prior summer Olympics in Montreal, artists were invited to place their works along a main thoroughfare. When, during a midnight tour, the controversial political content of some works became clear, the mayor ordered the sanitation department to remove the works to the city dump where they were destroyed. The revised Act now deems that the creator's right to the integrity of the work is infringed upon if, to the prejudice of the creator's honor or reputation, it is: (a) distorted, mutilated or otherwise modified; or (b) used in association with a product, service, cause or institution. Further, the remedies enjoyed by copyright owners, i.e. injunction, damages, accounting of profits made or delivery up of the offending material, have been extended to creators of works of art.

Under the revised Act, moral rights now exist for the life of the creator and fifty years thereafter. The moral rights pass to the artist's estate for that fifty year period, as is the case with copyright ordinarily.

In an extraordinary expansion, visual artists have now been given, with their copyright, control of the right to "present at public exhibition for a purpose other than sale or hire an artistic work created after coming into force of this section of the Act." Even after an artist sells a work, it is his right to determine where and when the owner may show it in public. This creates an opportunity for the artist to collect "public exhibition fees." These new rights are available not only to Canadian artists but to all artists from nations signatory to the Bern Convention and herald a new era for artists who follow the life of their art after its sale and who may wish to pursue claims when Canadian owners alter or display the work publicly.

© Aaron M. Milrad, a member of IFAR's Board of Directors, is an attorney practicing in the arts and media field in Toronto.

Guggenheim Suit Dismissed

Museum fails to recover Chagall in New York courts

On February 3, 1989 Justice Shirley Fingerhood granted a motion for summary judgment dismissing the Guggenheim Museum's suit to recover a Chagall gouache from Rachel Lubell. Mrs. Lubell and her late husband, Jules, purchased the Chagall in good faith from The Elkon Gallery in 1967. In the late 1960s, the Guggenheim noticed the picture was missing from one of its several storage areas. The disappearance was confirmed only after extensive inventory checks had been made. According to its papers, the museum was unable to prove actual theft to collect on insurance and did not report it to the police. Eventually the Trustees voted to remove the item, which had entered the museum's collection at its founding, from its records.

The discovery of the present whereabouts of the Chagall was the result of a coincidence. A transparency was taken to Sotheby's for an estimate. As it happened, the person who reviewed it had worked at the Guggenheim in the late 1960s and recognized it as the gouache missing from the museum.

Had the Guggenheim suit been permitted to go to trial, it would have tested, in New York court, the DeWeerth decision of December 1987 in which a Federal appellate court reversed a lower court ruling and allowed Edith Baldinger, a good faith purchaser, to keep a Monet stolen from Dorothea DeWeerth many years earlier. The decision imposed a diligence requirement on Mrs. DeWeerth who had virtually stopped pursuing her picture after ten years of effort yielded no results. She had been able to find the Monet, after forty years, because it appeared in the Wildenstein catalogue raisonné which was published in the late 1970s. In the DeWeerth decision, a Federal appellate court interpreted New York law. The Federal court

could have certified it to the highest court in the state judicial system, the Court of Appeals, but declined to do so as it believed that the DeWeerth situation was a rare one. DeWeerth's petition asking the Supreme Court to review her case was denied, and the Court of Appeals decision giving the Monet to Mrs. Baldinger stands. This case, involving two New York parties and tried in New York court, could have changed the effect of DeWeerth.

In the present legal climate all victims of art theft would be well-advised to register their thefts with IFAR's Art Theft Archive and to regularly and repeatedly advertise and inquire after their missing property. The DeWeerth decision penalized the theft victim for inaction but did not specify what actions would have sufficed for her to maintain her right to sue to recover. Justice Fingerhood ruled in effect that the Guggenheim's failure to report or pursue recovery in any way was reason to dismiss its claim. Neither Mrs. DeWeerth nor the Guggenheim has met the requirements, but no one knows what the diligence standards will be imposed in the next case.

Constance Lowenthal

The Yard to Revive Antiques Squad

Once upon a time there was a special, 13-strong Art and Antiques Squad at Scotland Yard. In 1983, it was disbanded, falling foul of costs and losing out to narcotics and armed robbery. The squad also faced the problem of constantly retraining personnel as the officers were promoted. We all felt the loss of old friends, and IFAR noted a dramatic drop in reports of art theft from the UK. At least one report of plans to revive the Squad was premature (*IFARreports*, Sep. '86, vol. 7, no. 7, p. 6).

Of course, art crime did not stop and events in the last two years in England have included the murder of an art collector during the burglary of her house and, unusually for the UK, a shoot-out in which a potential team of criminals were ambushed by police as an attempt was made to rob a museum. One robber was killed.

The art world in England has never stopped its demands for the return of the squad, but these violent crimes have highlighted the problem, and we are delighted to learn from Mr. Colin Reeve, Group Chief Security Officer at Christie's, London, that there will soon be two new Art and Antique Officers at Scotland Yard since the Art Squad is to be re-established.

Mr. Reeve tells us that the auction houses and the British Antique Dealers Association (BADA) are to run a three-week course to train the two officers starting on April 10th. During the course he has arranged a conference at Christie's for the 18 officers already assigned to Art and Antiques investigations in police departments around Britain. At that time, they will meet the two new Scotland Yard men.

The two officers will spend four days at Christie's, three at Sotheby's and two at Phillips auction houses before going on to BADA. It is hoped that this will give the officers not only an insight into the problems with stolen art but a wide variety of useful contacts in their investigations.

France already has a team of 30 officers investigating art crime and Italy as many as 80, so although London's response is small, it is a start and we wish them every success

M.I.O.

Update

Con man arrested, duped dealer may see justice
Newport News, VA/Los Angeles, CA

As we sit at home of an evening and perhaps catch one of the new breed of television programs dedicated to the sensational reenactment of a crime concluding, "the Police need your help, if you have seen this man call. . . ," one wonders if these programs are effective.

Here's one that was.

On Wednesday evening, January 25, NBC dramatized the story of Robert Leads, alias Robert McKinney, on "Unsolved Mysteries." Detective William Martin of the Los Angeles Police Department had been investigating the scam that duped an Australian dealer out of three paintings, for some time. (*IFARreports*, Oct./Nov. '88, vol. 9, nos. 10, 11, p. 6).

As the program aired in the east, three hours ahead of Los Angeles, the phone calls, about forty in all, began to come in. Det. Martin took the big one himself. A male caller said he recognized McKinney, knew where he was staying and where he was hanging out and that he was driving a white Lincoln.

By the time the on-the-hour commercials were running, Special agent Curtis Moore of the Virginia State Police Fugitive Apprehension Unit was on the alert and on the move. The job of bringing McKinney in became the job of Fugitive Unit Special Agent Jim Alexander. Special Agent in Charge Bob Jasinowski of the State Police Criminal Investigation Field Office told IFAR what happened.

Alexander followed the tips of the caller and was able to anticipate where McKinney would be the following Sunday night. McKinney was arrested in Newport News at the Comfort Inn. His car was indeed a white Lincoln, chauffeur driven!

McKinney was booked at the Newport News jail charged with a fugitive warrant for grand theft and he faces extradition. Bail was set at $1,000,000 but later reduced to $500,000. He could serve up to five years in prison.

The last IFAR learned from Det. Martin was that McKinney had waived formal extradition and was being taken back to Los Angeles handcuffed to Det. Martin.

M.I.O.

Recovered

Potthast recovered, theft ring uncovered
Cincinnati, Ohio

Last June *IFARreports* published the theft from Cincinnati of a painting by Edward Potthast, *Seashore with Women and Children at Play.* (*IFARreports,* Mar./Apr. 1988, vol. 9, nos. 3/4, p. 9, no. 240, *88.130). Potthast, an American Impressionist, was born in that city, and studied at the Academy of Cincinnati and later in Europe. His work is now most desirable and major oil paintings can fetch $60,000 or more.

Edward Henry Potthast, Seashore with Women and Children at Play.
Recovered and arrest made.

No sooner published than the catalogue entry drew a phone call from a gallery in Santa Fe, New Mexico. They believed that they had just purchased the painting. IFAR sent photographs to them. Identification complete, IFAR patted itself on the back for effecting a recovery through the pages of its magazine.

End of story? Not by a long shot. We found that this was the breakthrough a special task force set up by the Cincinnati Police and FBI needed. This had been established in 1981 to investigate what appeared to be a ring of thieves stealing works of art interstate in that part of the country.

Because of the delicacy of the enquiry, IFAR could not publish the Potthast recovery right away. Over the next months we often talked to Special Agent Bernard Kane of the Cincinnati FBI keeping track of the complicated maneuvers of the case. We waited, but still could not close the file; it grew rather fat!

On February 8, 1989, the FBI and Cincinnati Police made an arrest and issued a news release. They announced "the preliminary results of a highly successful joint investigative venture which has already recovered approximately one-half million dollars in stolen property, much of it fine art."

Arrested at Frisch's Mainliner in Fairfax was Teddy R. Rudder of Columbus and formerly of Cincinnati, Ohio. Rudder is believed to be a member of an interstate ring of at least six people, which has been operating since 1981 and may be responsible for a series of burglaries from homes of wealthy Greater Cincinnati residents. At the time of his arrest, Rudder was en route to Kentucky where he and his associates planned to burglarize the home of a well-known jurist. He had in his possession an AK 47 semi-automatic. He is charged with conspiracy to transport stolen property across state lines and in connection with burglarizing and setting fire to a business in Grangeville, Ohio in 1984; he is also charged with racketeering.

Police expect to make more arrests and hope to recover something in the area of $2.5 million worth of fine art in the process of their continued investigation.

Perhaps we shall find out who actually stole the Potthast painting. Our fat file is still open.

M.I.O.

Two sentenced in Haggadah fraud

In September 1988, IFAR reported on the guilty pleas of two men accused of fraud in the sale of Hebrew incunabula (*IFARreports,* vol. 9, no. 9, p. 3). The case involved the sale of new versions of the Guadalajara Haggadah, the first printed Passover prayer book. Gabriel Reguer of Anaheim, California pleaded guilty to two charges of fraud and was sentenced to a fine of $150,000, restitution of $72,600, and three years' probation. After his sentencing date was postponed several times, Reguer's brother-in-law and partner in crime, Raphael Podde of Woodmere, Long Island, also pleaded guilty to conspiracy and several counts of fraud. He was sentenced to a year and a day in prison and payment of $75,000 in restitution. Podde must also pay the prosecution's cost, over $6,000.

C.L.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

New York, NY

A Madison Avenue art conservator's studio proved to be too tempting a target for thieves who made off with 21 works in various states of repair on Saturday afternoon, February 4th. Climbing to the top floor offices of Simon Parkes Art Conservation via the fire escape, the thieves forced open a gate, kicked in a window, and ripped a ringing alarm off the wall before grabbing the mostly small paintings. These include a landscape by the 18th century French painter, Jean Pillement, and two Corot panels: *A Young Woman Playing a Tambourine* and *A Young Shepherd Playing a Flute,* which originally graced the gazebo of the painter's home at Ville d'Avray.

Police responded to the alarm but were too late to apprehend the burglars. One hopes that the works in question will soon be "restored" to proper owners.

The paintings are published in this issue, nos. 120-124, 127, 136, 142-43, 151-54, 156-59, 170. Unfortunately, many are without photographs. Anyone with information about this theft should contact IFAR.

Michael Volkovitsch

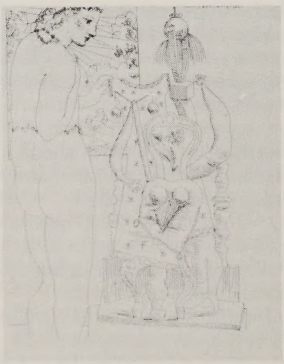
A Southern Landscape with Herdsmen and Travelers *by Jean Pillement. Stolen with 21 other works.*

New York, NY

Beware of couples bearing empty baby carriages. This is the message that Madison Avenue dealer Denise Magidson has for her colleagues, after a pram containing nothing but bundled blankets apparently left her gallery with a Picasso etching. The "parents" of the phantom infant were a very well-dressed couple with European accents who gave references from a number of downtown galleries. They are described as a woman, 38 years old, 5'6", 120 lbs., blond with brown eyes, wearing a short cream-colored beaver coat, and her companion 40-42 years old, 6', 175 lbs., ash brown hair and hazel eyes, in a long oversized winter coat. Alternating questions, and artfully maneuvering the baby carriage toward the exit with a large artist's portfolio, the thieves were able to block the dealer's view of part of the gallery's front window display. There, Picasso's *Vollard Suite* etching of a model and surrealist sculpture was hanging, (no. 176). Soon after the couple left, Ms. Magdison discovered that the Picasso was no longer there, having evidently been "adopted" as the "parents' " latest "child."

Contact IFAR if you have information about this theft.

M.V.



Model and Surrealist Sculpture *by Picasso. Wheeled away in a baby carriage.*

Boston, MA

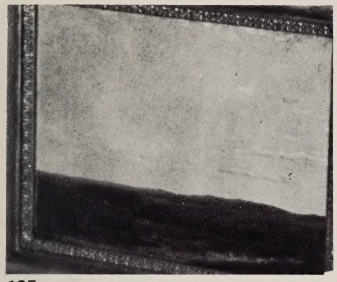
Mr. Thomas Wealter does not often work Saturdays at the Bloch Gallery on Newbury Street. So it is a mystery how thieves could be sure enough of his movements to carry out their wild plan to steal ten works including two Grandma Moses paintings from the gallery. "They must have been watching me," said Wealter to IFAR. The thieves went to great lengths to gain admission to the gallery. Mr. Wealter was nearly home that Saturday night. He had taken the train to the Wellington MBTA station and walked to his parked car. He remembers a white van parked in the next space. His voyage of terror began as someone threw a blanket over his head and bundled him into this vehicle. With threats to the safety of his family and, he believed, threatened with a gun, Wealter was abducted and driven back to the gallery.

The van parked in the back alley, and Wealter was "persuaded" to turn off the security system and admit the men into the gallery. The men asked Wealter what they should take and, using a cellular phone, also seemed to get directions from a third party. Wealter, again immobile in the blanket, suggested the paintings which he knew to be most well-known and therefore traceable. The works taken were mostly graphics by Erté as well as the two Grandma Moses paintings.

Wealter could not give a description of either of the men. The Sears Rent-A-Van, which was found later, yielded some good fingerprints, but Detective James Wong of the Boston Police Department said such a van had so many users that to identify those of the thieves would be a near impossibility.

M.I.O.

Fine Arts



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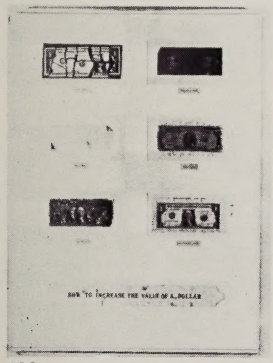

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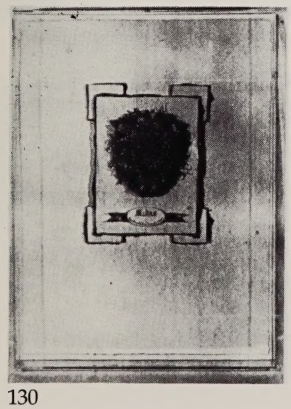


130

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

120 GREY, Susan, Attr. to. *Still Life with Blue Vase.* Oil on canvas. 47.0 x 64.8 cm. Dark background, "painterly." 89.66.21. New York, NY. Feb. 4 '89.

121 MOELLER, Louis Charles (1855-1930). *The Toast.* Oil on canvas. 45.7 x 61.0 cm. Two elderly men sitting at a table drinking a toast. Good condition. 89.66.9, New York, NY. Feb. 4 '89.

122 MORAN, Edward, Attr. to (1829-1901). *Buoy.* Oil on board. 24.1 x 26.7 cm. Close-up of a buoy. Cleaned, unlined. 89.66.13. New York, NY. Feb. 4 '89.

123 Perrine, van Dearing (b. 1869). *Children Running.* Oil on canvas. 20.3 x 35.6 cm. Children running from left to right. Very heavy impasto, yellowed varnish. 89.66.8. New York, NY. Feb. 4 '89.

124 REAM, Carducius Plantaganet (1837-1925). *Fruit Still Life.* Oil on canvas. 31.1 x 45.7 cm. Signed in l/l? 89.66.2. New York, NY. Feb. 4 '89.

125 RICHARDS, William Trost (1833-1905). *Meadows, Atlantic City, New Jersey,* 1865. Oil on canvas. 35.6 x 50.8 cm. *89.37.1. Boston, MA. Jul. 1 '88.

126 SUYDAM, James Augustus (1819-65). *Beach at Newport, Rhode Island.* Oil on canvas. 33.0 x 58.4 cm. Signed in l/r: A. Suydam. *89.72. New York, NY. Feb. 17 '89. *Reward.*

127 Unknown. *Dead Birds.* Oil on canvas. Approx. 35.6 x 25.4 cm. Initialed: G.C. Game hanging on a grey background. Unrestored split down center, relined, not inpainted. 89.66.16. New York, NY. Feb. 4 '89.

American, 20th Century

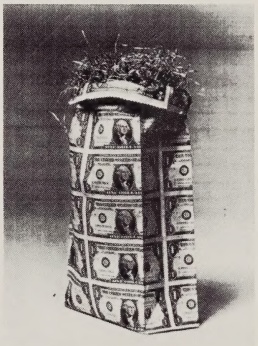
128 BENES, Barton Lidicé (b. 1942). *How to Increase the Value of a Dollar,* 1986. U.S. currency on paper. 76.2 x 55.0 cm. *89.52.2. New York, NY. Dec. 1 '88.

129 BENES, Barton Lidicé (b. 1942). *Inflatable,* 1986. U.S. currency and mixed media on paper. 76.2 x 55.0 cm. *89.52.3. New York, NY. Dec. 1 '88.

130 BENES, Barton Lidicé (b. 1942). *Midas,* 1986. U.S. currency on paper. 76.2 x 55.0 cm. *89.52.1. New York, NY. Dec. 1 '88.

131 BENES, Barton Lidicé (b. 1942). *Money Bag,* 1986. U.S. currency. *89.52.4. New York, NY. Dec. 1 '88.

132 CHENG, Dominic Toming. *Buddha.* Acrylic on silver foil. 91.4 x 61.0 cm. *89.71.1. Queens, NY. Jun. 1 '88.



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133 CHENG, Dominic Toming. *Camel and Country Folks.* Acrylic on silver foil. 121.9 x 142.2 cm. *89.71.2. Queens, NY. Jun. 1 '88.

134 LEE, Vivienne. *Bicycles.* Gold leaf and acrylic on canvas. 50.8 x 61.0 cm. *89.71.4. Queens, NY. Jun. 1 '88.

135 LEE, Vivienne. *N.Y. Canal Street.* Watercolor and mixed media on paper. 76.2 x 101.6 cm. *89.71.3. Queens, NY. Jun. 1 '88.

136 SHINN, Everett (1876-1952). *Theatre.* Oil on board. 35.6 x 45.7 cm. Dark green background. Dirty, unrestored. *89.66.1. New York, NY. Feb. 4 '89.

137 WARHOL, Andy (1930-87). *Gun,* 1982. Silkscreen on canvas. 40.6 x 50.8 cm. *89.40. Los Angeles, CA. Dec. 15 '88.

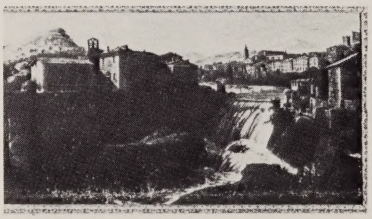
138 WHORF, John (1903-59). *Freight Yard Smoke.* Watercolor on paper. 38.1 x 53.3 cm. Signed in l/r: John Whorf and inscribed with the title on verso. *89.61. New York, NY. Jan. 31 '89.

Dutch, 17th Century

139 SWEERTS, Michael, School of. *Troupe of Players outside the Porta San Paolo.* Oil on canvas. 60.0 x 72.5 cm. *89.48.2. Rome, Italy. Dec. 11 '88.

140 Unknown. *Portrait of a Lady.* Oil on canvas or panel. 66.0 x 61.0 cm. *89.42. Chichester, England. Jan. 1 '89.

141 VAN WITTEL, Gaspar, School of. *Waterfalls at Tivoli.* Oil on canvas. 61.6 x 121.7 cm. *89.48.1. Rome, Italy. Dec. 11 '88.



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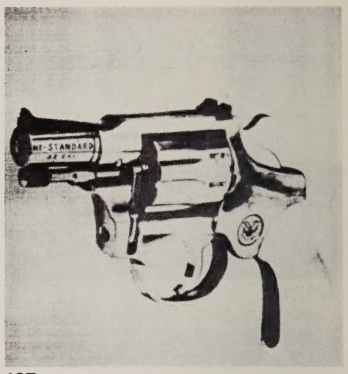

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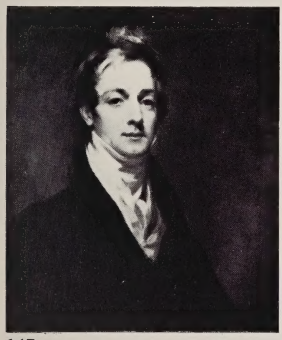

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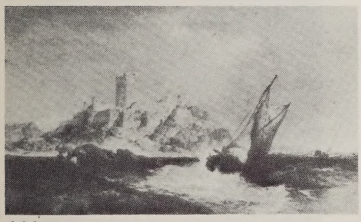

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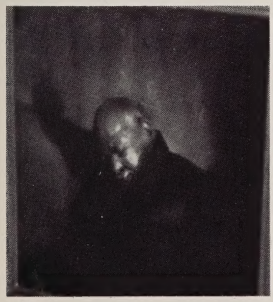

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English, 19th Century

142 ALKEN, Henry (1774/85-1850/51). *The Hunt.* Oil on canvas. 63.5 x 76.2 cm. A fox hunt with men, dogs and horses in a landscape. Good, old lining. 89.66.11. New York, NY. Feb. 4 '89.

143 MORGAN, Frederick (1856-1927). *Girl in Bed.* Oil on canvas. 50.8 x 61.0 cm. A young blond girl seated on an unmade bed, holding her black shoe in her hand. 89.66.3. New York, NY. Feb. 4 '89.

144 SEXTIE, William. *Leeds of London Royal Mail Passing Wentworth Castle near Warsborough.* Oil on canvas. 27.9 x 38.1 cm. *89.60. Southampton, NY. Oct. 1 '86.

145 SULLY, Thomas (1783-1872). *Peter Van Bruch Livingstone.* Oil on canvas. 76.2 x 63.5 cm. *89.50.1. New York, NY. Oct. 23 '81.

146 WEBB, James (ca. 1825-95). *Seascape with Bamborough Castle.* Oil on canvas. 58.4 x 99.1 cm. *89.43. Chichester, England. Jan. 1 '89.

English, 20th Century

147 MASON, Frank (b. 1921). *Papa Sleeping.* Oil on canvas. 91.4 x 71.1 cm. Signed in l/r: Frank Mason and dated. *89.37.2. Boston, MA. Jul. 1 '88.

148 MASON, Frank (b. 1921). *Portrait of a Lady.* Oil on canvas. 91.4 x 71.1 cm. Signed in l/r: Frank Mason. *89.37.3. Boston, MA. Jul. 1 '88.

Flemish, 17th Century

149 RUBENS, Peter Paul, School of. *Bacchanal.* Oil on canvas. 93.0 x 79.0 cm. *89.48.3. Rome, Italy. Dec. 11 '88.

150 Unknown. *Fight amongst Dwarves and Grotesques.* Oil on canvas. 46.0 x 35.0 cm. *89.48.4. Rome, Italy. Dec. 11 '88.

French, 17th Century

151 DUGHET, Gaspard, School of. *Landscape.* Oil on canvas. 40.0 x 50.2 cm. Claudian landscape with figures in the foreground. Cleaned and varnished. 89.66.15. New York, NY. Feb. 4 '89.

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French, 18th Century

152 BOILLY, School of. *A Woman in a Barn.* Oil on panel. 33.0 x 41.3 cm. Genre scene, very dark interior of a barn, a woman and family group in the center, print of the same scene on verso. Very dirty, partially cleaned in the center. 89.66.12. New York, NY. Feb. 4 '89.

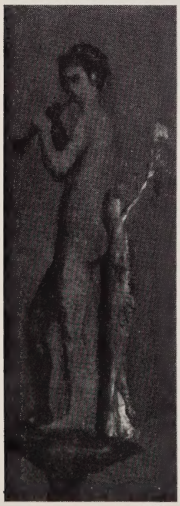
153 HUET. *A Girl and a Boy with a Flute, in a Landscape.* Oil on canvas. Approx. 88.9 x 63.5 cm. A boy and a girl in 18th century costume in a garden. Yellowed varnish. 89.66.6. New York, NY. Feb. 4 '89.

154 PILLEMENT, Jean (1728-1808). *A Southern Landscape with Herdsmen and Travellers,* 1785. Oil on canvas. 54.6 x 81.3 cm. Signed and dated in l/l. Excellent condition. *89.66.4. New York, NY. Feb. 4 '89.

155 GROS, Baron Antoine-Jean, Attr. to (1771-1835). *Portrait of a Man in Uniform.* Oil on canvas. 55.9 x 47.0 cm. Painted as an oval on a square stretcher; cracks. 89.66.20. New York, NY. Feb. 4 '89.

French, 19th Century

156 BONHEUR, Rosa (1822-99). *Two cows.* Oil on panel. 23.5 x 40.0 cm. Two brown oxen standing in a field. Cleaned, but paint losses not restored. 89.66.5. New York, NY. Feb. 4 '89.



157 158

157 COROT, Camille-Jean-Baptiste (1796-1875). *Young Shepherd Playing the Flute.* Oil on cradled panel. 43.1 x 15.5 cm. One of a pair stolen. In good condition, cleaned, and varnished. *89.66.17. New York, NY. Feb. 4 '89.

158 COROT, Camille-Jean-Baptiste (1796-1875). *Young Girl Playing the Tambourine.* Oil on panel. 45.7 x 15.5 cm. One of a pair stolen.*89.66.19. New York, NY. Feb. 4 '89.

159 DAUBIGNY, Charles (1817-78). *Landscape.* Oil on panel. Approx. 25.4 x 15.2 cm. Sunset over trees and a river. Extremely dark. Fair condition with crack separations. 89.66.14. New York, NY. Feb. 4 '89.

160 Unknown. *Dinner Party.* Oil on canvas. 15.2 x 25.4 cm. In the manner of Constantine Guys. Parisiennes making merry around a dinner table. In good condition, cleaned and varnished. 89.66.18. New York, NY. Feb. 4 '89.

161 Unknown. *Monceau Park.* Oil on panel. 20.3 x 26.0 cm. Impressionistic landscape, green. 89.66.10. New York, NY. Feb. 4 '89.

French, 20th Century

162 CHAGALL, Marc (1877-1985). *Aromes,* 1966. Gouache. 50.8 x 35.6 cm. 89.70.2. Fort Lauderdale, FL. Sep. 1 '88. *Reward.*

163 UTRILLO, Maurice (1883-1955). *Auberge,* 1914. Oil on canvas. 27.0 x 35.0 cm. Signed in l/r. *89.62.1. Buenos Aires, Argentina. Aug. 30 '88.

Italian, 17th Century

164 BARBIERI, Giovanni Francesco, called il Guercino (1591-1666), Attr. to. *St. John the Baptist.* Oil on canvas. 55.9 x 43.2 cm. Relined, cleaned, and restored in 1960. *89.45. Oxford, England. Jan. 1 '89.

165 MOLINARETTO, Attr. to. *Young Boy with a Plumed Hat.* Oil on canvas. Oval. 120.0 x 70.0 cm. *89.63.2. Varazze, Italy. Mar. 28 '88.

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166 PO, Giacomo del (1652-1726). *Our Lady of the Rosary and Saints.* Oil on canvas. 340.0 x 220.0 cm. *89.64.1. Naples, Italy. May 14 '88.

167 Unknown. *Senator Francesco Invrea.* Oil on canvas. 123.0 x 103.0 cm. Latin inscription running along the bottom of the painting: "FRANCISCUS INVREA O ANTONIOTUS SEP REP CENVENSIS SENATOR." *89.63.3. Varazze, Italy. Mar. 28 '88.

Italian, 18th Century

168 FALCIATORE, Filippo and VACCARO, Domenico Antonio (c. 1680-1750). *Pentecost.* Oil on canvas. Oval. One of a series of ten oval paintings stolen representing scenes from the lives of Christ and the Virgin: The Presentation in the Temple, Christ in the Garden, Christ among the Doctors, Adoration of the Shepherds, The Resurrection, The Ascension, The Ascension of the Virgin, The Coronation of the Virgin, The Visitation. *89.64.2. Naples, Italy. May 14 '88.

Italian, 19th Century

169 TAFURI, Raffaele (1857-1929). *Madame Invrea.* Oil on canvas. 150.0 x 125.0 cm. Two shields with the coat of arms of the Invrea family u/l. *89.63.1. Varazze, Italy. Mar. 28 '88.

170 Unknown. *Mother and Child with Apples.* Oil on canvas. Approx. 40.6 x 25.4 cm. Mother holding her child to pick apples from a tree. Relined, has many horizontal cracks. 89.66.7. New York, NY. Feb. 4 '89.

Spanish, 19th Century

171 FERRANDIZ Y BADENES, Bernardo (1835-90). *The Pearl of the Collection,* 1874. Oil on canvas. 48.6 x 82.6 cm. Signed and dated in l/r: Bo Ferrandiz 1874. Painted in Rome in the studio of Mariano Fortuny, titled, inscribed at length and signed on verso. *89.50.2. New York, NY. Oct. 23 '81.

Swedish, 19th Century

172 ZORN, Anders Leonard (1860-1920). *Zephyr.* Oil on canvas. 100.3 x 67.3 cm. Signed and dated in l/r: 1918 Anders Zorn. Listed in Gerda Boethius, *Zorn,* Stockholm, 1984, #548. *89.50.3. New York, NY. Oct. 23 '81.

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Prints, Drawings

French, 20th Century

173 CHAGALL, Marc (1877-1985). *Hymen,* 1958-61. Lithograph. Mourlot et Sorlier no. 346, Daphnis and Chloe. Some fading. *89.70.1. Fort Lauderdale, FL. Sep. 1 '88. *Reward.*

174 CHAGALL, Marc (1877-1985). *The Painter in Red,* 1965-66. Monotype on Japanese nacre paper. 89.70.3. Fort Lauderdale, FL. Sep. 1 '88. *Reward.*

Italian, 18th Century

175 TIEPOLO, Giovanni-Battista (1696-1770). *Head of Cleopatra.* Black crayon on tan buff paper. 38.7 x 25.4 cm. Signed in l/r: Tiepolo. Watermark: CCC. *89.76. New York, NY. Dec. 12 '88.

Spanish, 20th Century

176 PICASSO, Pablo (1881-1973). *Model and Surrealist Sculpture,* 1933. Etching. 26.8 x 19.3 cm. 1933 Vollard Suite, Bloch no. 187. Verso of frame marked "187" in pencil. *89.38. New York, NY. Dec. 20 '88.

Yugoslavian, 20th Century

177 SIPOS, Anton (b. 1949). *Morning in Capri.* Serigraph. 81.3 x 101.6 cm. *89.41.1. New York, NY. Mar. 1 '88.

178 SIPOS, Anton (b. 1949). *Twilight in Montmartre.* Serigraph. 81.3 x 101.6 cm. *89.41.2. New York, NY. Mar. 1 '88.

Sculpture

American, 20th century

179 DeLUE, Donald Harcourt (1897-1988). *Eve.* Bronze. Ht. 27.3 cm. Marble base 19.0 x 18.4 x 3.2 cm. Weight 27 lbs. Marked on the bottom of the sculpture: Edition 1/12, 1978/86. *89.58.2. New York, NY. Dec. 1 '88.

180 DeLUE, Donald Harcourt (1897-1988). *Spirit of American Youth.* Cold pour resin. Ht. 91.0 cm. Colored to look like bronze, black formica base. *89.58.1. Boston, MA. Sep. 20 '88.

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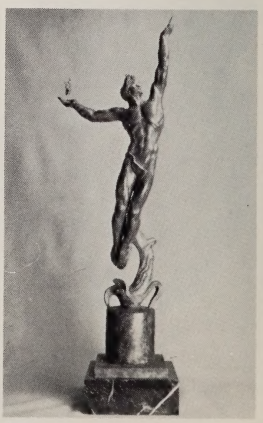

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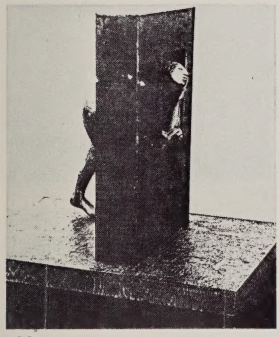

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181 HANCOCK, Walker (b. 1901). *Day Dream*, 1938. Bronze. Approx. w. 29.2 cm. Marble base. Marked: Edition 12, 1938 on the bottom of the bronze and therefore not visible. *89.58.3. New York, NY. Nov. 1 '88.

182 HANCOCK, Walker (b. 1901). *Folk Dancer II*. Bronze. 51.4 x 25.4 x 22.9 cm. Marble base. Edition 3/9. *89.58.4. Boston, MA. Jun. 27 '88.

183 KOHN, Beatrice. *Comadre #2*. Bronze, iron and wood. 30.5 x 45.7 x 30.5 cm. *89.39. New York, NY. May 1 '88.

Austrian, 18th Century

184 Unknown. *Joseph Holding the Christ Child*. Polychromed wood. Ht. 48.0 cm. Green outer cloak, gold inner cloak, dark brown hair. *89.51.1. Kosten, Austria. Aug. 5 '88.

English, 19th Century

185 POMEROY, Frederick William (1857-1924). *Perseus Holding the Head of Medusa*, 1898. Bronze, on a green marble plinth. Ht. 50.0 cm. Signed and dated. *89.46. London, England. Nov. 4 '88.

186 Unknown. *Eros*. Lead. Ht. 99.0 cm. One of a pair, the other of a child holding a frog. *89.44. Guildford, England. Jan. 1 '89.

English, 20th Century

187 BRIDGE, Eoghan. *Horse*. Bronze. Ht. 54.6 cm. *89.59.1. Harrogate, England. Oct. 1 '88.

French, 20th Century

188 GAUDIER-BRZESKA, Henri (1891-1915). *Head of a Bearded Man*. Bronze cast. Ht. 14.0 cm. One from an edition of nine. Inscribed on verso ZM V PK. *89.47. Cambridge, England. Nov. 1 '88.

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Decorative Arts

Italian, 18th Century

189 Unknown. *Nativity Scene.* Polychromed Wood. Ht. 22.0-35.0 cm. 60 sculptures comprised of figures in 18th-century costume including street vendors, a baker, a beggar, etc. and animals. *89.49. Rome, Italy. Nov. 29 '88.

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Ceramics, Pottery, Porcelain

190 BACON, John. Derby factory. English, 18th century. *Four Sons of George III,* 1772. Unglazed biscuit porcelain. Ht. 30.5 cm. Left hand reconstructed, some cracks repaired, fine cracks remaining, lace damage throughout. Accession no. 1945.15.66. *89.69.2. Albany, NY. Feb. 11 '89.

191 KAENDLER, Johann Joachim (1706-75). German, Meissen. 18th century. Figure. *Freemason Master,* ca. 1745. Porcelain. Approx. ht. 30.0 cm. Marked with crossed swords. *89.51.2. Rosenau, Austria. Sep. 23 '88.

192 ROBINEAU, Adelaide Alsop (1865-1929). American, 19th century. *Scarab Vase,* 1910. Carved and glazed porcelain. Ht. 42.8 cm. Monogram: AR on the base and stand, 1910, on the base. Inscribed: Apotheosis of the Toiler, and marked: Made for the American Women's League U.C. *89.68. Syracuse, NY. Feb. 13 '89. *Reward.*

193 SEBRIGHT. English, 20th century. Plaque. Porcelain. W. 24.1 cm. Oval. One of a pair stolen. *89.59.2. London, England. Oct. 1 '88.

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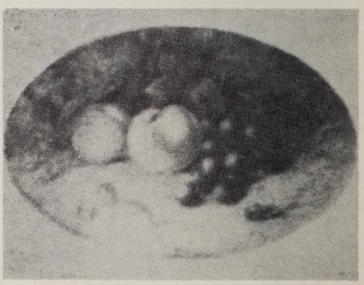
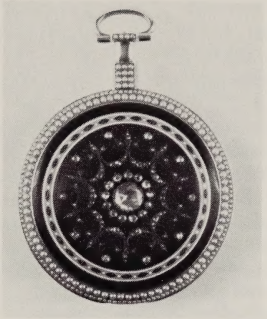


193

Clocks, Timepieces, Watches

194 ANTHONY, William. English, 18th century. Open-face Watch, ca. 1795. Gold, enamel, pearls, diamonds, glass, brass, and steel. Ht. 9.3, d. 2.2, diam. 6.8 cm. Gold case, enamelled and set with diamonds and pearls; flat pendant knob with oval pivoted loop; elaborately engraved duplex movement; white enamel dial with Roman numerals; gilt spade hands. Inscribed: William Anthony/London/ No. 1752; marked: lions passant, R incuse, king's head and a date letter. *89.75.5. Baltimore, MD. Feb. 25 '89. *Recovered*



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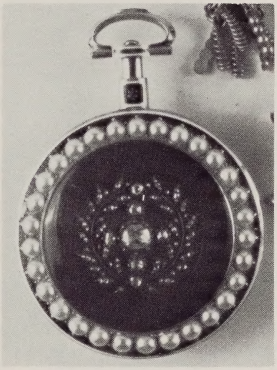
195 BRIGHT, Henry and Edward. English, 18th century. Open-face Watch, ca. 1815. Gold, enamel, pearls, diamonds, glass, brass, and steel. Ht. 7.0, d. 1.7, diam. 4.9 cm. Unidentified escapement, cylindrical pillars; gold, engine-turned case with translucent blue enamel, set with pearls and diamonds in silver mounts; flat pendant knob with oval pivoted loop; white enamel dial with Arabic numerals; gilt spade hands. Inscribed: H.&E. Bright/Leamington; marked: lions passant, duty mark, date, letter q (Birmingham), IM incuse. *89.75.1. Baltimore, MD. Feb. 25 '89. *Recovered.*



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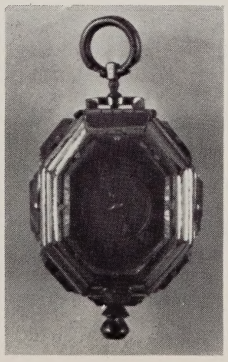
196 De ST. LEU, Daniel. English, 18th century. Paircase Watch and Chatelaine, ca. 1775. Gold, enamel, glass, brass and steel. Ht. 19.1, d. 2.5, diam. 5.1 cm. Gold and enamelled paircase; gold case; stirrup pendant loop with flat knob; white enamel dial with Roman numerals; gilt hands ; verge escapement; fusée with chain, square pillars. Inscribed: Danl De St Leu/Sert to her Majesty - London 2717; marked: lion passant, date letter, leopard's head crowned, I.M. incuse. *89.75.4. Baltimore, MD. Feb. 25 '89. *Recovered.*

196

197 EAST, Jeremy (ca. 1600-ca. 1667). English, 17th century. Watch, ca. 1620-70. Gilt-bronze, silver, crystal, and brass. Ht. 6.2, d. 3.2, diam. 2.5 cm. Octagonal case of gilt bronze; hinged covers on back and front with beveled plaques of crystal held in the moulded metal frame by tags; sides similarly set with seven small crystal panels cut with inclined facets; pendant with baluster-shaped stem pivoted in raised foot; moulded knob finial at base drilled with hole, plain gilt dial-plate with applied silver hour ring, engraved and blackened Roman numerals; single steel hand, brass movement completely detached from case; verge escapement, fusée with gut line, wheel folio with bristle regulator; baluster-shaped pillars. Inscribed in cursive script: Jeremie East Fecit. *89.75.6. Baltimore, MD. Feb. 25 '89. *Recovered.*

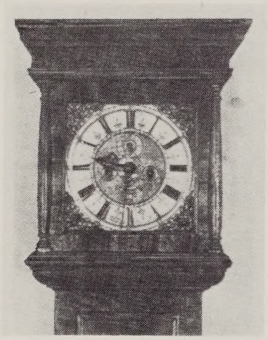


197

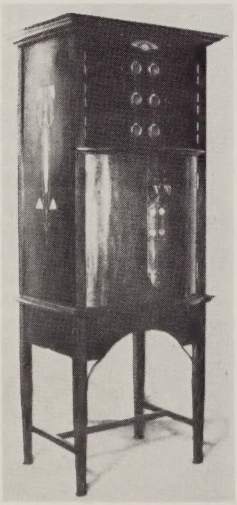
198

198 ELLICOTT, John (1706-72). English, 18th century. Paircase Watch, ca. 1745. Gold, moss agate, jewels, brass, enamel, glass, and steel. Ht. 7.3, d. 2.7, diam. 5.1 cms. Pierced case decorated with scrolls, grotesque head and landscape; paircase with gold foliate scrolls backed by moss agate and set with jewels; white enamel dial with Roman hour numerals, Arabic minute numerals, beetle and poker hands; stirrup-shaped pendant with flat knob; pierced and engraved cock and engraved fret; diamond endstone on balance staff; cylindrical pillars, fusée with chain, verge escapement; repeating. Inscribed: Jno Ellicott/ London; and Jno. Ellicott 2249/ LONDON. *89.75.3. Baltimore, MD. Feb. 25 '89. *Recovered.*

199



201



202

199 MARWICK, MARKHAM & PERIGAL. English, 19th century. Paircase Watch, ca. 1800. Gold, enamel, glass, brass and steel. Ht. 5.7, d. 2.1, diam. 4.8 cm. Gold, engine-turned paircase with enamel medallion of drums and flags with Turkish crescent; engraved gilt dial with Roman numerals; blued steel hands; cock pierced and engraved; foliate scrolls rising from foot; verge escapement with fusée and chain; pierced and engraved pillars. Casemaker: William Quinton. Inscribed: Marwick/Markham/Perigal/ LONDON 21251; marked: a crown leopard's head, lion passant, D date letter, W Q incuse, 21251. *89.75.2. Baltimore, MD. Feb. 25 '89. *Recovered.*

200 BEAUFRE, Peter de, Attr. to. English 18th century. Watch. Silver brass and glass. Ht. 7.0, diam. 5.5 cm. Plain silver case set with convex glass; pendant with oval pivoted ring; movement, hinged on same pin as bezel, silver dial with champlevé engraved Roman hour numerals and minute band arched between Arabic minute figures; two plaques in reserve, and a square opening showing day of month engraved on rotating brass disc beneath; silver hands with fleur-de-lis pointers and no tails; fusée with chain, verge escapement, engraved cock with spreading foot over spring balance, pierced with birds, dolphin grotesques, flower basket, foliate scrolls and shell motif; baluster-shaped pillars of square section. Signed: De Beaufre London and IFG. 89.75.7. Baltimore, MD. Feb. 25 '89. *Recovered.*

201 ROBINS, Fabian. English, 18th century Tallcase Clock. Walnut veneer on oak. Countwheel striking movement, five pillars, recoil escapement, brass dial with silvered chapter-ring, winged cherub spandrels, ringed winding holes, seconds dial, date aperture, original hands. Case with cross banding around the hood, trunk and base, a glazed pendulum aperture in the door. *89.56. Sep. 23 '88. *Recovered.*

Furniture, Accessories

202 ELLWOOD, G.M. English, 20th century. Music Cabinet, ca. 1902. Mahogany. Approx. ht. 152.0 cm. made for J.S. Henry, inlaid with colored woods and with copper fittings. *89.57. Jan. 1 '89.

203 English, 18th century. Six George III Armchairs. Painted green. *89.55. Jan. 1 '89.

204 English, 19th century. Oil Lamp, ca. 1810. Bronze. Ht. 100.0 cm. *89.59.3. London, England. Oct. 1 '88. *Reward.*

203

204

Metals

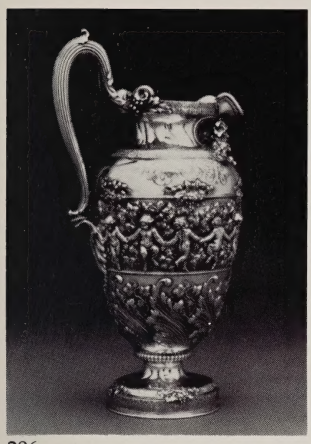
205 CAMPANATO, Pietro di Giovanni (1462-1542). Italian, 15th century. Handbell. Ht. 13.3 cm. Cast in relief with figures and animals. Inscribed: VIVA SAN MARCO. *89.54. Jan. 1 '89.

Silver

206 TIFFANY & CO. American, 20th century. Pitcher, ca. 1893. Sterling silver. Ht. 44.7 cm. Repoussé, chased, monogram on shoulder: EBH. Marked on the bottom: TIFFANY & CO./6464 MAKERS 564/ STERLING SILVER/T/10 ½ PINTS. Dent beneath the mask of Bacchus. *89.53. Detroit, MI. Jan. 1 '89.

207 Unknown. American, 19th century. Punch Bowl. Silver. Approx. 91.4 x 53.3 x 43.2 cm. The tray on which the bowl stands was not stolen. *89.65. Palm Springs, CA. Nov. 1 '88.

Antiquities



206

207

209

208 Ecuador. 6th century. Necklace with bells, ca. 500 A.D. Copper, gold, carved clay and coral. Stolen with 23 other jade, turquoise, gold, lapis and crystal necklaces from Ecuador, Peru and Mexico. *89.73.2. New York, NY. Feb. 5 '89. *Reward.*

209 Maya. Early Classic Period. (300-400). Bead necklace with maskette pendant. Light green jade. Length 63.5 cm. Pendant 6.4 cm. *89.73.1. New York, NY. Feb. 5 '89. *Reward.*

210

211

212

Oriental Art

Cambodian

210 10th century. Statue. Head of Lokesvare. Stone. Ht. 17.8 cm. Stolen with 27 other Indian, Nepalese and Tibetan bronzes. *89.74.2. La Habra Heights, CA. Sep. 25 '88. *Reward.*

211 Khmer. 12th century. Statue. Standing Buddha. Ht. 25.4 cm. Stolen with 27 other Indian, Nepalese and Tibetan bronzes. *89.74.1. La Habra Heights, CA. Sep. 25 '88. *Reward.*

Chinese

212 18th century. Statue. Queen of Heaven. Pink coral. 25.4 x 15.9 cm. Accession no. 1945.15.143a. *89.69.3. Albany, NY. Feb. 11 '89.

213 Yuan Dynasty. 14th century. Ching-te-chen ware. Mei-p'ing-type vase. Porcelain. 38.2 x 22.0 cm. Dark underglaze blue. *89.67. Boston, MA. Feb. 21 '89. *Reward.*

213

Tibetan

214 Qing Dynasty. Statue. A God on a Buffalo. Ivory. 15.9 x 7.0 cm. Stolen with 27 other Indian, Nepalese and Tibetan bronzes. *89.74.3. La Habra Heights, CA. Sep. 25 '88. *Reward.*

215 17th century. Statue. Buddhist Lion. Brass, inset with turquoise, rubies and mother-of-pearl. Ht. 29.2 cm. Some stones missing. Accession no. 1945.15.134a. *89.69.1. Albany, NY. Feb. 11 '89.

214

215

Index

Alken, H. 142
American
  Paintings, Pastels, Mixed Media Works, Watercolors 120-38
  Sculpture 179-83
  Ceramics, Pottery, Porcelain 192
  Silver 206-7
Anthony, W. 194
Austrian
  Sculpture 184
Bacon, J.D. 190
Barbieri, G.F. Attr. to 164
Beaufre, Peter de 200
Benes, B.L. 128-31
Boilly, School of 152
Bonheur, R. 156
Bridge, E. 187
Bright, H. and E. 195
Cambodia
  Sculpture 210-11
Campanato, P. di G. 205
Chagall, M. 161, 173-4
Cheng, D.T. 132-33
Chinese
  Sculpture 212
  Ceramics, Pottery, Porcelain 213
Corot, J.B.C. 157-58
Daubigny, C. 159
St. Leu, de 196
DeLue, D.H. 179-80
Dughet, G. School of 151
Dutch
  Paintings, Pastels, Mixed Media Works, Watercolors 139-41
East, J. 197
Ecuador 208
Ellicott, J. 198
Ellwood, G. 202
English
  Paintings, Pastels, Mixed Media Works, Watercolors 142-48
  Sculpture 185-87
  Ceramics, Pottery, Porcelain 190-93
  Clocks, Timepieces, Watches 194-201
  Furniture, Accessories 202-5
Falciatore, F. and Vaccaro, D. 168
Ferrandiz Y. Badenes 171
Flemish
  Paintings, Pastels, Mixed Media Works, Watercolors 149-50
French
  Paintings, Pastels, Mixed Media Works, Watercolors 151-63
  Prints, Drawings 173-74
  Sculpture 188
Gaudier-Brzeska, H. 188
German
  Ceramics, Pottery, Porcelain 191
Grey, S., Attr. to 120
Gros, B.A., Attr. to 155
Hancock, W. 181-82
Huet 153
Italian
  Paintings, Pastels, Mixed Media Works, Watercolors 164-70
  Prints, Drawings 175
  Sculpture 189
  Metals 205
Kaendler, J.J. 191
Khmer 211
Kohn, B. 183
Lee, V. 134-35
Marwick, M. & P. 199
Mason, F. 147-48
Maya 209
Meissen 191
Moeller, L.C. 121
Molinaretto, Attr. to 165
Moran, E., Attr. to 122
Morgan, F. 143
Perrine, van D. 123
Picasso, P. 176
Pillement, J. 154
Po, G. del 166
Pomeroy, F.W. 185
Qing Dynasty 214
Ream, C.P. 124
Richards, W.T. 125
Robineau, A.A. 192
Robins, F. 201
Rubens, P.P., School of 149
Sebright 193
Sextie, W. 144
Shinn, E. 136
Sipos, A. 177-78
Spanish
  Paintings, Pastels, Mixed Media Works, Watercolors 171
  Prints, Drawings 176
Sully, T. 145
Suydam, J.A. 126
Swedish
  Paintings, Pastels, Mixed Media Works, Watercolors 172
Sweerts, M., School of 139
Tafuri, R. 169
Tibet
  Sculpture 214-15
Tiepolo, G.B. 175
Tiffany & Co. 206
Utrillo, M. 163
Van Wittel, G. School of 141
Warhol, A. 137
Webb, J. 146
Whorf, J. 138
Yuan Dynasty 213
Yugoslavian
  Prints, Drawings 177-78
Zorn, A.L. 172